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**For a semio-pragmatic
approach
of media metamorphoses**

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INTRODUCTION

- Today we are witnessing a multiplication of images in the public space. These images circulate from one medium to another via « transfers ».
- The case study of transfers of the *Star Academy* broadcast towards the magazines and the Internet enables the illustration of a communication problem affecting both the individual and the society's structuring around an imagery which is more and more polymorphic.

IMAGES, MEDIAS AND SEMIOTICS

Media metamorphoses

This work lies in the tradition of a scope of information and communication sciences studies about « media metamorphoses » (Jeanneret, Souchier).

- The phenomena of hybridization and contagion are today constituent of the media communication.
- The individual is not only consumer but also producer of images.
- The observation of these media metamorphoses requires to bring into light the meaning contained in the circulation of graphic forms in the mediatic sphere.

In order to observe this phenomenon, a semio-pragmatic approach is therefore necessary.

The semio-pragmatic approach

- Reference to the « social theory of signs » of Peirce
- Eco and the notion of usage: « the sign is (...) perceived according to its origins, and to the effects it has on the persons adressed, the way they use it. »
- A semiotics of visual images
- The body as one of the aspects of the « semiotic substance » (Fontanille)
- Analyze the body *in performance* as an index of emotion

STAR ACADEMY:
A CASE STUDY

Star Academy: *presentation*

- A real-TV programme of the french channel TF1.
- A programme which *trains* the candidates to singing and dancing.
- 2 broadcast formats :
 - a daily pre-recorded programme in *access prime time* ;
 - a weekly live public programme in *prime-time*.
- A programme in which the candidates switch from anonymous status to media star.
- A programme which generates multiple circulation of images.

Why this case study?

- The TV plays a dominating role in the images circulation dynamics.
- The *Star Academy* broadcast offers an important visibility on the transfers phenomena and the media metamorphoses.
- This semiotic study undergoes a structural observation of transfers and a thought on the appropriation of these images transfers.

The transformations into play in this study

- Questionings about the mediatic sphere structuration facing the proliferation of iterative images.
- Questionings about the links the individual maintain with these images.

THE BODY EXHIBITED

Self-exhibition

- The candidates are voluntary to exhibit themselves.
- Self-exhibition is the exhibition of an « image » which is necessary to obtain the public's recognition.
- In *Star Academy*, the self-image is above all a body image.
- The candidates fits social and physical stereotypes and the screen plays a *normative showcase* role for the body.

The body, an evaluation object

- The body works as a parameter of the consumption offer proposed by the programme.
- The body becomes an evaluation object.
- The body is an index of value, *signs setting*.
- Le Breton : “Modern narcissism (...) converts the subject into the operator making of his life and his body a screen where signs are favourably put together”.
- The body screening appears as the expression of a *social wanting-to-be*.

From the « intimate » body to the body « in performance »

The transferred images work both as *indexes* of a televisual content and as *symbols* of the programme.



Screen capture of the logo in the programme

The logo in the magazines and on the Internet



The « prime »'s stage



Re-using the star motif



Re-using the logo

The logo on the move during the programme



Two body representations

- The *intimate body* is mostly visible in the daily broadcast, based on the sequence of the candidates' course days ;
- The *body in performance* is visible in the set weekly broadcast which takes place in public (the « prime »).

The *intimate body*



The body making efforts



The sports and dancing lessons

The body *in performance*



The bodies are here reduced to their performative function...

THE RE-USING OF BODY IMAGES

Sublimated body VS trivial body

- The selected images reveal the « public image » of the medium, which positions itself either as *promoter* or *detractor* of the programme.
- The Internet surfers who appropriate the images are also brought to position themselves according to their ideology.
- On the promoters' side, the body is **sublimated**.
- On the detractors' side, it is seen in its most **trivial** dimension.

The *sublimated* body

- The body images are chosen to offer only the most flattering ones.
- Baudrillard: the body is one of the « multiple *signifiers of the social status* ».
- The sublimated images are visible in teen magazines, TV magazines, fans' blogs and the official website of the programme.

The « face » type image is put forward



Edited from candidates' photos



The *trivial* body

- Images spread by the celebrity magazines and satirical websites
- The bodies are chosen as indexes of “loosening one’s grip”, clumsiness (indexes of the body’s « failures »).
- We are witnessing a real *demystification* of the body of televisual subjects.

Bofacademy



The *Entrevue* magazine

PAS VU SUR TF1

TÉLÉZAP INTERDIT

LA TÉLÉ-RÉALITÉ, CE N'EST PAS VIVEMENT LA RÉALITÉ



MONTAGE

Radia: Moi, je te dis honnêtement, quand le mec regard quelqu'un ne se attendait pas là, c'est ce côté, de temps en temps, refaire les scènes quand on sort. Je pense que tout était réajusté, qu'il y avait juste des caméras. Que tu vivais autour, je ne saisais pas qu'il y avait un mec qui te parlait derrière.

Tout les -accidentés- se retrouvent dans la cuisine pour discuter avec Jeanine Roy, Radia, perché l'ignoran, explique à son professeur/élève ne savait pas que les images passaient à la télévision du montage avant d'être diffusés. Elle ne te jette la pierre?

À CHAQUE STAFF SON INDICIBLE BEURRE!



ENQUEULADE

Enrique: Je fais des efforts et toi tu ne fais pas d'effort. Et là tu te la racoutes en disant: "T'es pas d'effort à faire". Mais moi même pas les couilles en disant ça? faut qu'on se parle tout à l'heure.

Lucie: Je ne t'ai pas dit ça.

Enrique: Tu es et tu es pas dit ça?

Lucie: Enrique, tu te calmes.

Enrique: C'est toi qui vas te calmer, tu défenses pas les choses que tu m'as -dit-, d'accord? Parce que là tu vas jouer la malin.

Enrique: Mais quand je vais te mettre une tarte dans la bouche, là, tu vas commencer à te calmer, d'accord? Non, mais elle se la racoute. Moi, je suis gentil avec elle. Je fais des efforts, je vais vers elle.

Lucie: J'ai plus envie de parler.

Enrique: Alors va te faire livrer.

Lucie: Just on rigole.

Enrique: Ben, tu vas voir que je vais te mettre une tarte dans la bouche.

Lucie: On parle comme ça aux gens?

ENTREVUE



STAR ACADEMY
C'est beau l'amour!

Hoda: Ferme ta gueule! Tu me cherches, tu vas

STAR ACADEMY, TF1




ENTREVUE: On ne sait pas pour vous, mais dans notre mémoire, les récréations où les garçons descendaient les culottes des filles et jouaient à ce genre de jeu picaresque, cela se déroulait à la maternelle. Aujourd'hui, quand Sofiane refait le coup à Sandy, c'est dans une école pour stars. Ça doit être ça un artiste!

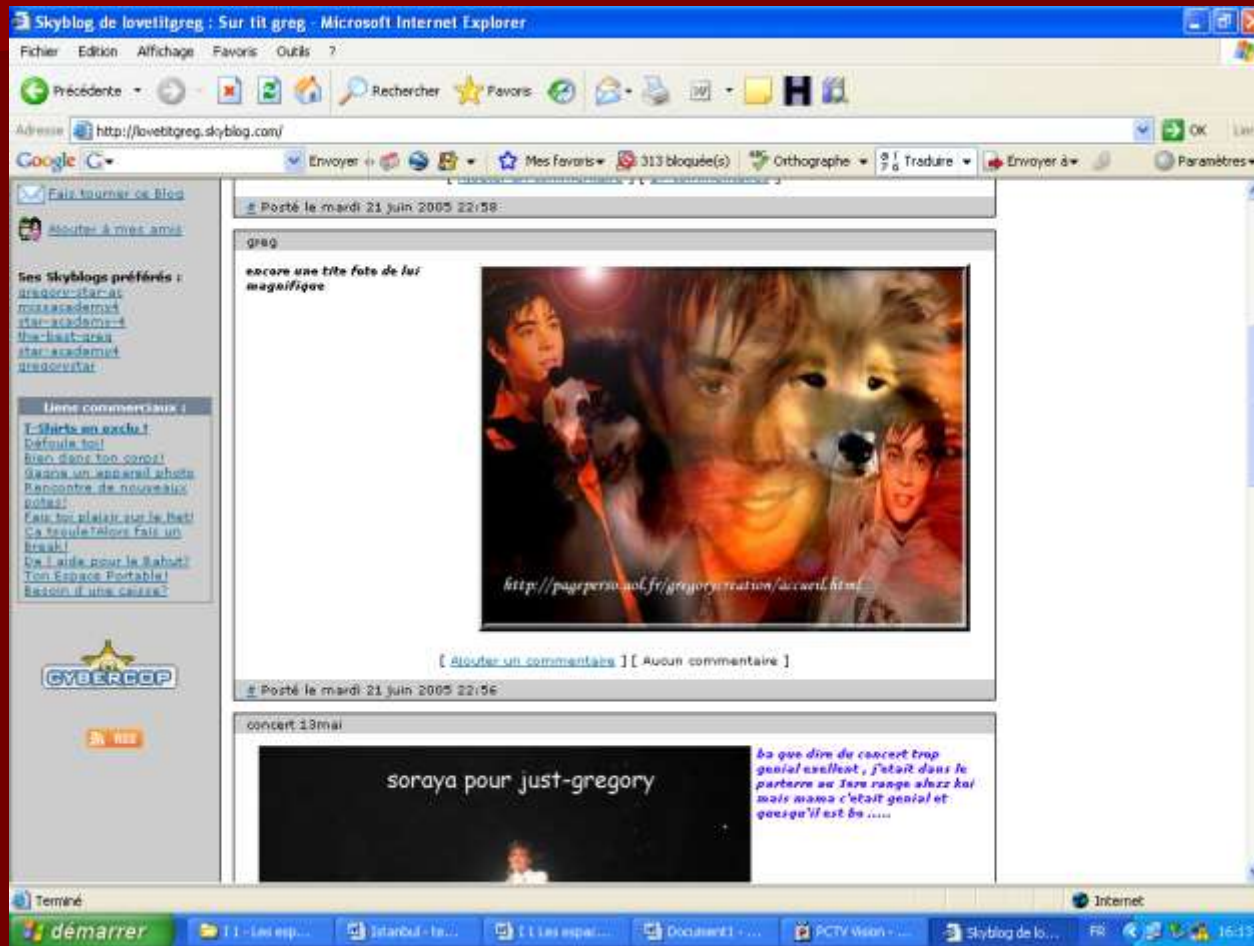
Practices of individual handling of images by “fans”

- The Internet users (particularly the teenagers) play a role in the handling of images that they can *reappropriate* and *reinvest with meanings* via different *rerouting* practices.
- The teen magazines produce images which can be handled as posters or cards to be cut out ; these images are focused on increasing the standing of the candidates' bodies.
- The most visible use of images are those that one can observe on the Internet.

The fans' *blogs* which focused on a particular candidate

- The images that are presented there are those which seem to have a deep emotional impact on the fan.
- The *blogger* acts on the images by the selection he makes and the way he contextualizes them by adding text.
- He is also the creator of new images that he edits by cut-outs and by adding motifs and texts inside the image itself: this is called the “fanart”.

« Fanart » type image from a fan's blog



A signature in a chat room



Transfer by « cut-out » in a personal website



The images and videos sharing websites



CONCLUSION

The projection of the TV viewer expresses itself through different appropriations and usages of images which take place on the Internet:

- on the institutional plane: the programme's official website ;
- on the community plane: chat rooms, image sharing websites ;
- on the individual plane: blogs and personal websites.

The body is to be analyzed as an index of an emotion which refers to identification and to the development of TV viewer loyalty.

This approach brings us to examine a visual world undergoing massive changes, combining more and more the control of the body's image as a visual entity with the « technical » control of the body's image as a product.